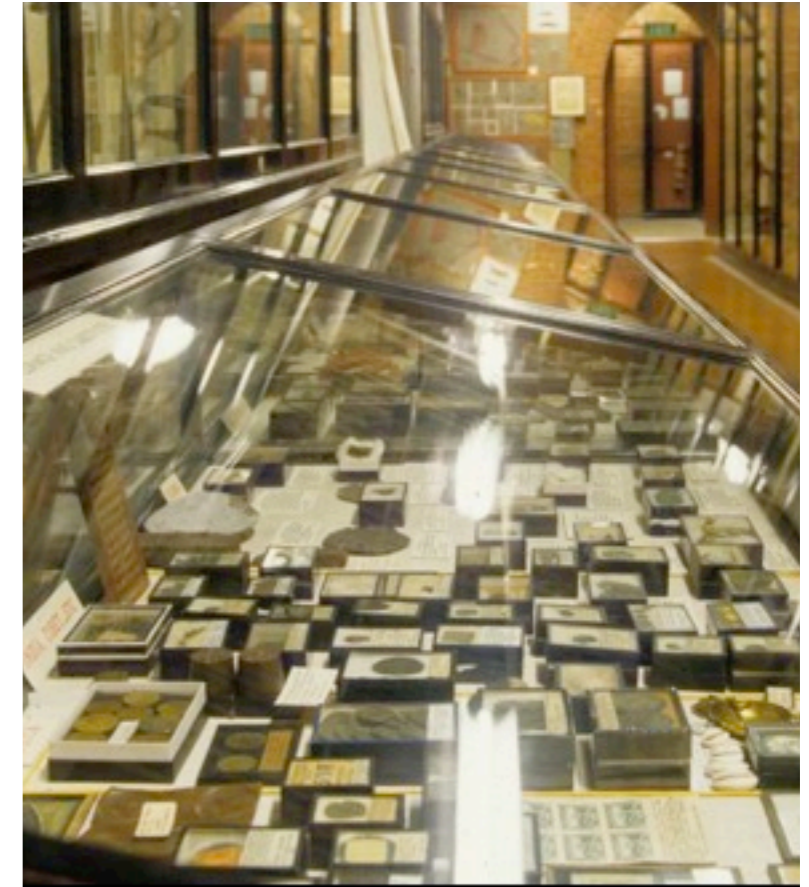
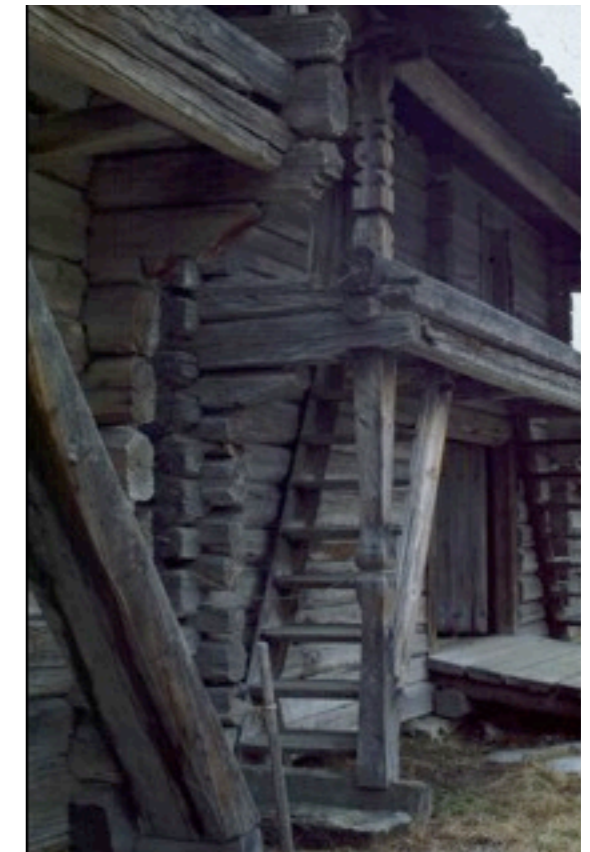


1998: *Divers Memories/Hong Kong*  
**Exhibition co-curator - lead artist.** External Partner. Museum of Site, Kat Hing Wai heritage village, New Territories. Post-hand over curatorial project with Andrew Lam involving British and Chinese artists. Citations: *Divers Memories/Hong Kong*, Xpressions Cultural Supplement, South China Morning Post (17.12. 98); 'Exhibition Enterprising: six cases of realisation from idea to realisation', Katja Lindqvist, Stockholm University (originally a PhD thesis) 2003.



1996: *Muistoja Syväältä/Divers Memories Finland*

**Exhibition curator - lead artist.** External partner: Pielisen Open Air Museum, Lieksa, Finland. 122 exhibitors from seven countries. Citations: 'Munneltua historiaa', Johanna Westersund. Soumen Kuvalehti. July issue, 1996; 'Divers Memories/Muistoja Syväältä' Martti Honkanen. Taide. June issue, 1996; 'Hyvin piilotettu näyttely', Adam Biro. Valo:Kuva. May issue, 1996; 'Utställningen som strategi för övertalning', Maria Lind. Svenska Dagbladet. May 1st, 1996.





# PRACTICE-LED RESEARCH AND TRADITIONAL TAXONOMIC PRACTICES



In *The Plates of the Encyclopedia* (1989), Barthes proposes a formula for the oppositional nature of things and interpretations. Many of the illustrations in Denis Diderot's (1713-1784) *Encyclopédie* are divided into a lower section featuring equipment or raw material laid out in inventorial rows and an upper 'vignette' in which the same items are shown in use within lively scenes of human productivity or consumption. Barthes does not reproduce examples of these beautiful engravings but the compositional style developed for Diderot by artists such as Louis-Jacques Goussier (1722-1799) is familiar from countless instruction manuals and technical drawings. In the lower section it is as if a universe of disconnected mechanical parts exists independently of any obligation to a mechanistic whole. We are shown nothing but fascinating details – component after component, cog by cog. However, in the section above, we view the everyday utilizations of parts, we see what happens when all manner of thing is gainfully employed in busy rooms or cavernous workshops. Diderot's plates insist on the separation of these two domains. Following the paradigm-syntagm binary of structuralist semiotics, Barthes claims that the lower zones of these plates are like paradigmatic units awaiting configuration in a linguistic statement and the vignettes are the resulting syntagmatic combinations that bring about meaning. If you 'read' each illustration from bottom to top you follow a trajectory in which the material world is transformed into social and cultural significance. But if your eyes scan from top to bottom you descend through the realm of instrumental value into a zone of disconnected, non-compliant 'thingliness'. From this lower zone, the vignette above appears to be too full of meanings for its own good. This punctum-like rupturing of semiotic coherence is in accord with the lower non-compliance of things. In Barthes' formulation, the disruptive presence of taxonomic details can subvert the ascending journey towards the world of lively vignettes and interpretive fulfilment.

Dorsett, C. (2011) 'Things and Theories: the unstable presence of exhibited objects'. In Dudley, S., Barnes, A. J., Binnie, J., Petrov, J., & Walklate, J. (eds) *The Thing about Museums: Objects and Experience, Representation and Contestation*, London and New York: Routledge.

Barthes, R. (1989 [1980]). *The Plates of the Encyclopedia*. In S. Sontag (ed.), *Barthes: Selected Writings* London: Fontana Press, pp 218–235.

The Wheelwright, Plate 1 Vol. 3 *Encyclopedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts*, edited by Denis Diderot and Jean le Rond d'Alembert, 1751–1772.



# PRACTICE-LED RESEARCH AND TRADITIONAL TAXONOMIC PRACTICES

practitioner interests



intellectual landscape  
(PhD idea)





# PRACTICE-LED RESEARCH AND TRADITIONAL TAXONOMIC PRACTICES

intellectual landscape  
(literature review)



practice-led research  
distinctiveness

